massachusetts college of art
2001 **mfa** graduate thesis shows

Huntington and Bakalar Galleries

Massachusetts College of Art

623 Huntington Avenue | Boston, MA 02115

(Corner of Huntington and Longwood Avenues)

Gallery Hours:

Monday - Friday 10-6 | Saturday: 11-5

MassArt is accessible by the MBTA Green line "E" train *(Longwood - Hospitals stop)* or by the #39 bus.

All events are free and open to the public unless otherwise noted. Dates are subject to change. For current information, please call the Exhibitions and Visiting Artists hotline: (617) 879-7333

Established in 1873, Massachusetts College of Art was the first and remains the only independent public college of art and design in the U.S. The college is nationally known for offering broad access to a quality professional arts education, accompanied by a strong general education in the liberal arts. A major cultural force in Boston, MassArt offers public programs of innovative exhibitions, lectures and events.

www.massart.edu

2001 **mfa** graduate thesis shows

first show • april 10 - 23 | huntington and bakalar galleries

reception friday, april 20 | 7 - 9 pm | bakalar gallery

Megan Hurst | studio for interrelated media | 2-3
Ilan Jacobsohn | photography | 4-5
Ron MacGeorge | 2d painting | 6-7
Michael Mulno | photography | 8-9
Sara K. Nye | film | 10-11
Lyssa Palu-ay | photography | 12-13
K. Maturi Prenda | studio for interrelated media | 14-15
Brad Spavin | 2d painting | 16-17
Rob Toedter | photography | 18-19
Kurt von Stetten | photography | 20-21

second show • • april 27 - may 12 | bakalar gallery

reception friday, may 4 | 7 - 9 pm | bakalar gallery

Catherine Bowen | 2d painting | 22-23
Steve Locke | 2d painting | 24-25
C.Christopher Nau | 2d painting | 26-27
Karl Pilato | 2d painting | 28-29
Gerri Rachins | 2d painting | 30-31
Candice Smith Corby | 2d painting | 32-33
Cecilia Vazquez | 2d painting | 34-35

third show • • • may 16 - 30 | bakalar gallery

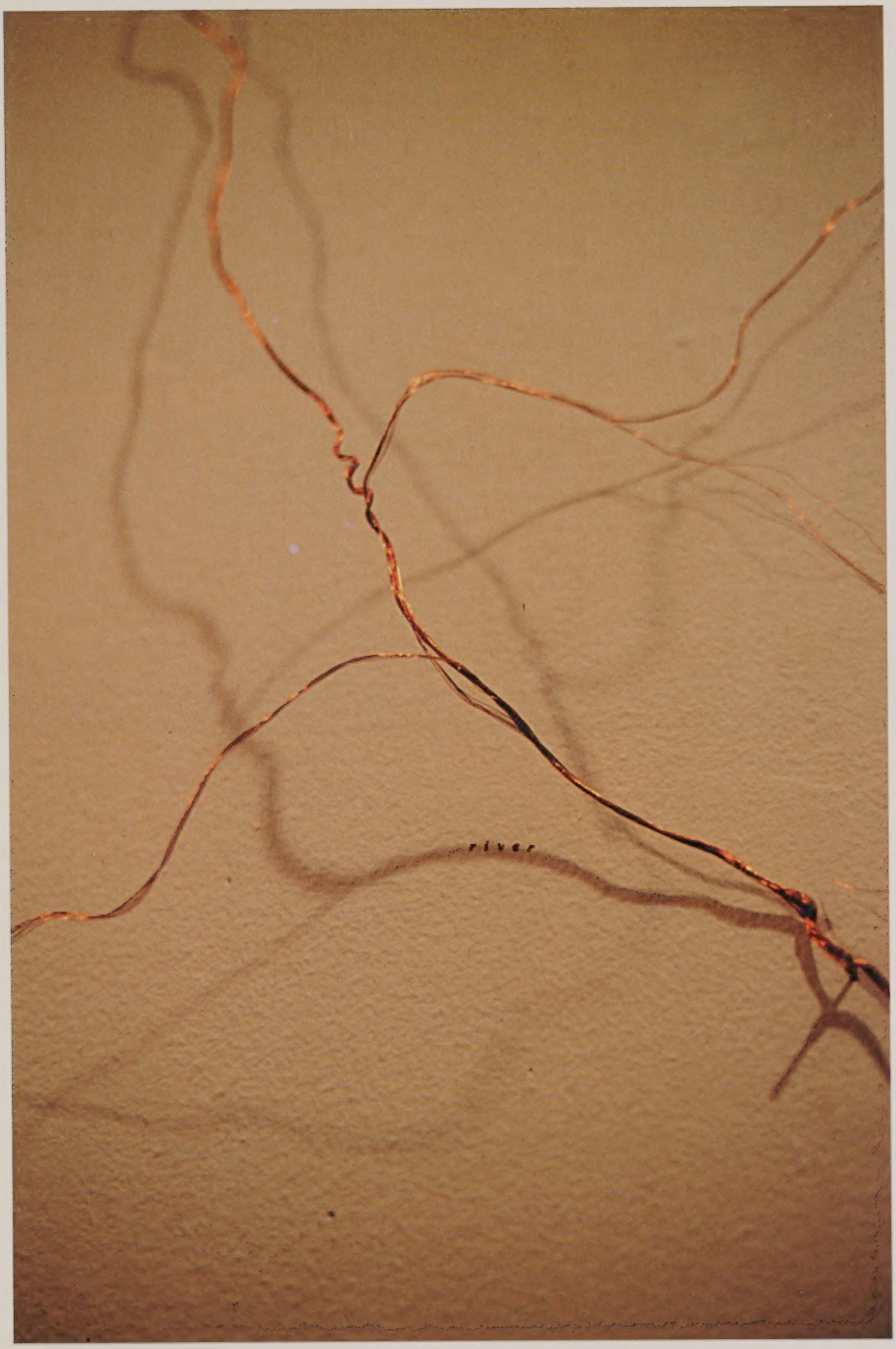
reception friday, may 18 | 7 - 9 pm | bakalar gallery

Chris Burns | design | 36-37
Michael Caretta | 3d sculpture | 38-39
Maria Chute | 3d sculpture | 40-41
Ravi Jain | studio for interrelated media | 42-43
DK Jang | design | 44-45
Megan Michalak | studio for interrelated media | 46-47
Gauri Misra | design | 48-49
Gale Scott | 3d sculpture | 50-51

We are bound to our surroundings and to each other by memory..... but where is memory located?

I am fascinated by the way interpretations and memories of a single event or place can vary so greatly from one person to the next. Maps from the Middle Ages reveal subjective idiosyncrasies of the cartographer's eye. With the development of more objective surveying systems, we began to better understand our environment and our relation to it. Still, as we navigate through our lives, physically and psychologically, our minds have a different way of recording our encounters in time and space than the mathematical systems of contemporary cartographers. Strangely, our memories themselves are complex "maps" in the physical structure of our brains' neurons and the electrochemical impulses between them. One of many physical or emotional sensations can activate an entire map of neural activity, triggering an onslaught of remembered experiences. Like footpaths evolving from habitual use into city streets over hundreds of years, or rivers carving canyons out of the earth, memories are created and physically established in our brains.

Megan Hurst



Currents (detail) | 2000 | electrical zip cord, carbon transfers | 70" x 84"

untitled | 2000 | c-print | 19″ x 23″

Ilan Jacobsohn

untitled | 2000 | c-print | 19" x 23"

Anxiety and the potential for tragedy, always present but often perceived unconsciously, seem to exist around every corner in the urban landscape. Locking our doors, buckling up, watching our step - all are attempts to sway in our favor the uncertain balance between uneventful normalcy and unthinkable disaster. These photographs depict sites that evoke foreboding, that describe my sensation of impending peril.

untitled | 2000 | charcoal, graphite, ink, conte, and gesso on paper | 54" x 42"

Go ahead
pluck those strings inside my head
they are accessible to you
to everyone
yet I am unable to tune them
in accordance with the legal standard

I tried to grow arms out of my soul
shoulders
elbows
hands
magic fingers
but nothing
just unwanted ear hair

Ron MacGeorge

Heather | 2000 | toned gelatin silver print | 7.5″ x 9.5″

It is in the particular moment that we discover the universal, and what emerges before the eye from these specific experiences informs the essentiality of human existence. The pictures are of family, both immediate and extended. They result from many backyard visits, which have come to offer an interesting place to both observe and describe those closest.

Kendra Swimming | 2000 | toned gelatin silver print | 14" x 18"

Michael Mulno

16mm film still

I recall the origins of cinema, its creation as a tool to understand our own movement, and my films are an extension of that purpose. I want to celebrate some of the mundane things that go unnoticed, times that are commonly neglected but that possess meaning worth revisiting.

Sarah K. Nye

stills from *One After the Other: Five Videos with Children*
2000 - 2001 | digital video, color, sound | 50 minutes

untitled #7 | 2000 | silver gelatin print | 3′ x 3′

Lyssa Palu-ay

untitled #2 | 2000 | silver gelatin print | 3' x 3'

There does not seem to exist in this place, a distinction between the beginning of the interior body and the end of the exterior environment.

Moorings (installation detail) | 2000 | photographs, projected video and mixed media

Moorings (overview detail)

K. Maturi Prenda

Electra | mixed media - digital print

Brad Spavin

My work evolves through assembling imagery, both spontaneous and deliberate. Through this process, secret realms of social deviance and obsessive fascination with fetishes, icons and idols are revealed and made available for each viewer's interpretation.

Faded Footsteps on Hot Cement | mixed media - digital print | 48" x 65"

Mirror | 2000 | toned silver gelatin print | 20" x 24"

We are evidence of the passage of time, our bodies scarred by the events and moments that comprise our histories. The photograph is not unlike flesh in this regard, recording the shadows and leaving the latent traces of incident and experience within its residue. The photographic object allows for a distanced retrieval of these experiences.

Within this series of objects, specific histories are absent, concealed beneath their new skin. Further enabled by the void which surrounds them, objects lie isolate and secure. Personal history is created, contained and perfected, the objects are cleansed, offering themselves as surfaces to be projected upon by the spectator.

Appointment book | 2000 | toned silver gelatin print 20" x 24"

Rob Toedter

untitled | silver gelatin print | 16″ x 20″

untitled , silver gelatin print | 16" x 20"

Kurt von Stetten

Hierarchy | 2000 | oil on canvas over panel | 24" x 13.75"

Offering | 2000 | oil on canvas over panel | 46" x 42"

Red Celosia stands. A rawhide bone transforms, then is itself again. The plaster cast of a hand. A fork. A book. A bird. Holding this china-blue vase, it offers the serenity of sky. Guardian dog. The tangible object and the many intangible associations meet in the sensual world of paint.

Catherine Bowen

Tour | 2001 | oil on canvas | 55" x 64"

ON PAINTING MEN

My interest in making these paintings has been the shape of relationships between and among men.

I am very interested in ideas of masculinity and power; how one is created by display of the other. My goal is to make paintings that highlight the tensions, affections, restrictions and power relationships among men.

In subjecting men to a painterly and critical investigation and making men objects of viewing pleasure, the work attempts to critique the construct of masculinity. In my paintings, I want to expose the things hidden by the architecture of suits: the prohibition of contact, the unwritten codes of desire, and the isolation of contemporary life.

Head of a Man - Neil | 2000 | oil on wood | 24" x 24"

Steve Locke

Painted in a Corner | carpet, aluminum, latex paint

Chris Nau

My work is about boundaries.

Painted in a Corner (detail) | carpet, aluminum, latex paint

untitled | 2000 | lithograph | 6" x 5"

My paintings are about the intricacy and vastness of nature. When painting outside, I'm immersed in detail and constant change. But more than depicting momentary impressions, I am interested in landscape as it reflects the mind.

Blue Snow | 2000 | oil on canvas | 24" x 32"

Karl Pilato

I

wake

up

I

brush

my

teeth

the

day

passes

the

night

occurs

I

brush

my

teeth

I

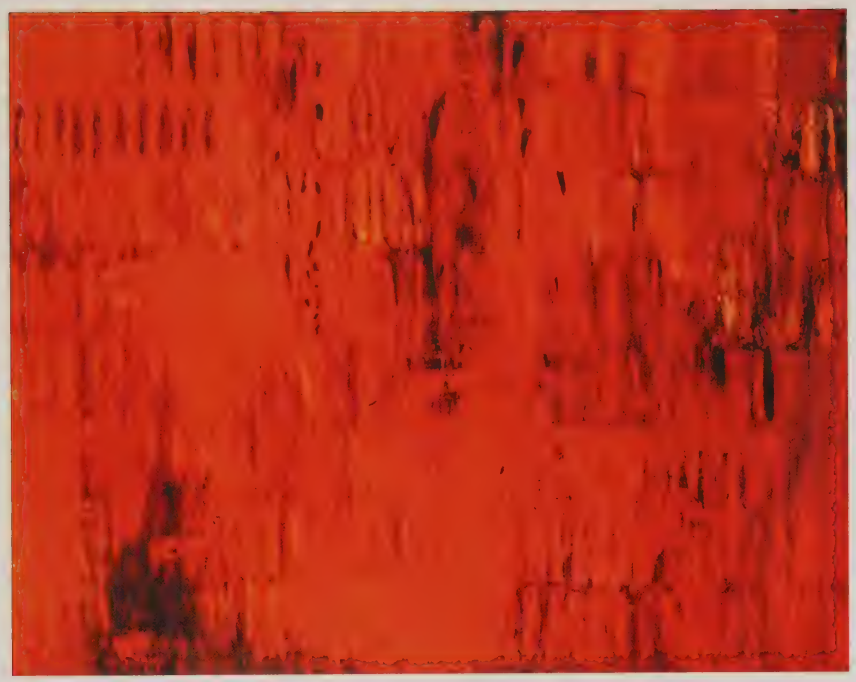
go

to

sleep

the paintings happen in between.

Gerri Rachins



untitled | 2000 | oil on panel | 38" x 48"

untitled | 2000 | oil on panel | 38" x 48"

Sweet Tryst | 2001 | oil on panel | 12″ x 12″ x 2.5″

Candice Smith Corby

On Solid Objects | 2001 | oil and silkscreen on canvas | 51.5" x 45.5"

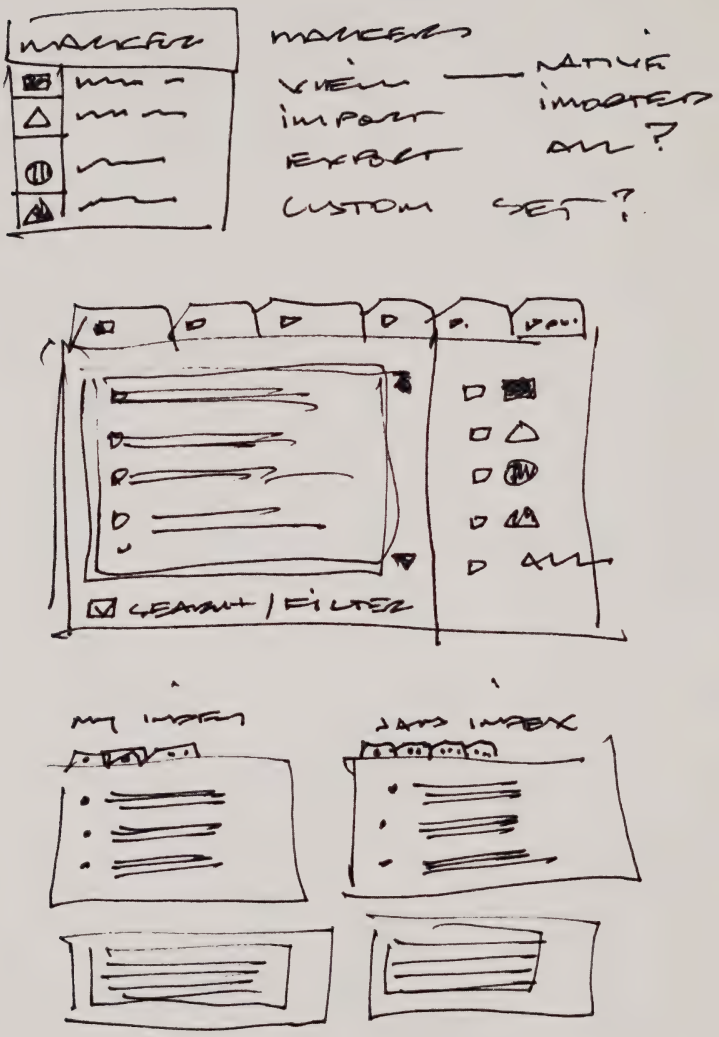
Meaning is derived through context of placement. By placing images in various combinations, I celebrate and question cultural definitions of feminine identity. The imagery's slippage of meaning is similar to the shifts in our perceived worth depending on our surroundings.

untitled | 2000 | mixed media - paper | 6″ x 8″

Cecilia Vázquez

Painting lends its body to the virtue by which one thing can also be another. The nature of these poetics is the subject of my work.

untitled | 2000 | mixed media - canvas | 16" x 12"



sketches of reading interface for comparative studies

Just as all new media borrow from their predecessors, most on-screen reading interfaces share an analogous relationship with print. But, as more and more of our reading occurs off-paper, and control of presentation shifts from publisher to user, we may find that book-based metaphors like margins and page numbers have become obsolete. Only by creating a new vocabulary for processing text will reading make a successful transition into the digital age.

Chris Burns

The meaning behind my ceramic sculpture stems from a personal journey of self-discovery. After coming to terms with emotions I had once lost, I have been able to recapture them in my work and share them with the viewer. Currently I am pursuing anguish and defeat in the placement of the figures and their facial expressions. The installation brings forth my interest in ancient ruins that so deeply captivate the viewer.

Michael Caretta

Pillar (detail) | ceramic - reduction firing | 72" x 22.5" x 16"

untitled (detail) | 2001 | plaster, porcelain and acrylic | 14" x 14"

My work is the search for the elusive and the romantic. My work is an affirmative statement of the private world.

Maria Chute

Ravi Jain

www.ravi.nu

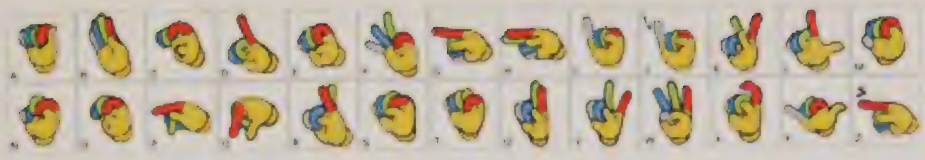
These two works celebrate the notion of a "larger than life" persona. They both utilize emerging and unconventional media to explore, develop and extend a spirit of adventure.

from the *Transportation Pioneer* project | www.ravi.nu/pioneer

stills from the *Web Sitcom* project | www.ravi.nu/sitcom

DK Jang

A website for parents of young deaf children



Web-Based American Sign Language Teaching Tools | director, flash, photoshop, illustrator

Room for Adolescent Hysteria | wood, canvas, building materials | 5'4" x 5'4" x 8'

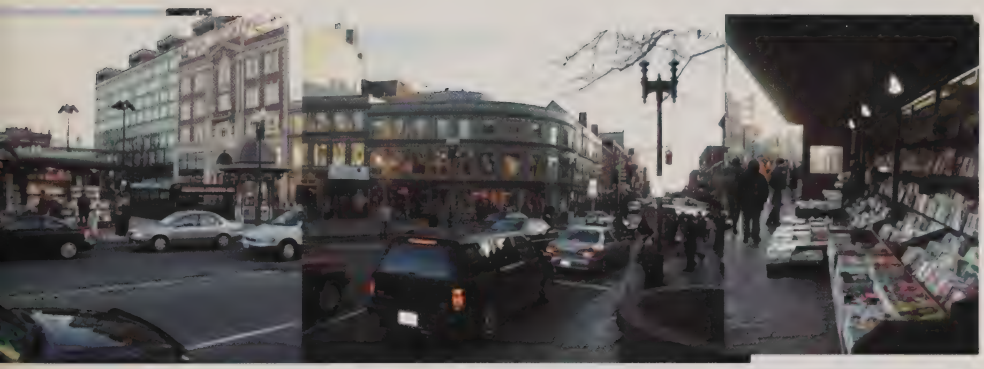
Megan Michalak

Room for Adolescent Hysteria | wood, canvas, building materials | 5'4" x 5'4" x 8'

The room is the proportion of my body cubed. Against it I push, learning to navigate through space in ways I had not before. Using only the walls and ceiling as ground for movement, I physically reinsert myself into a site of memory. By re-occupying this site, past circumstances are met with present behavior and what is known is redrawn.

Gauri Misra

Case 1: S. P. Mukherji Chowk | Mumbai, Maharashtra | India



Case 2: Harvard Square | Boston, Massachusetts | USA

The Global Native is a highly personalized multi-cultural travel guide for hand-held computers. It provides reliable, up-to-date, interactive information that can be tailored to the needs of the individual travelers, so that each feels as much a native or a tourist as the traveler desires.

The myths of the past explained the world using everyday things and events. Today, we accept scientific theories as explanations for the world and its workings, the evidence often being intangible. There is a new faith, we may say, in the unobservable. For example, science states that the universe began in cataclysmic explosion at a point of infinite density. There exists even today a faint echo of the big bang, at the frequency 4080 MHz. My work, entitled 4080 MHz, is a series of mathematically generated forms and circuits, that catch and resonate this signal, a relic of creation. By observing this signal through making it audible, it is changed, and evidence for today's creation myth is made manifest.

Gale Scott

4080 MHz | 2000 | oak, glass, brass, copper, steel | 84" x 36" x 36"

art direction and design | chris burns | mfa 2001

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